

Caress. A Candid Approach.

L'amour commence par être un

mouvement social qui lutte pour

que sa langue minoritaire

soit reconnue et parlée.

– Paul B. Preciado

«L'atelier abandonné»

Libération (2018)

Caress. A Candid Approach.

Foreword

The book that you are holding in your hands is the third issue of *Studies in Curating Art*, the scholarly publication series about curating, started in 2014 and produced by the Department of Culture and Aesthetics at Stockholm University. The series, as well as this publication, is part of a critical investigation into curatorial issues conducted by the students of the International MA in Curating Art, including Management and Law.

This year, the nine curators attending the “Publication” elective component have identified one *shared* interest, an inclination, and a *common* attitude, as the focal idea and starting point for the development of their own book.

One of the aims of the Publication course has been trans-mutation of a curatorial practice into book form. When asked the question “What is the reason why we are publishing a book?”, the editors have answered with a truly honest approach: a “Caress” – at once a personal, and perhaps the most candid of all possible answers. On the one hand, this book trusts respective intuitions by privileging an experience-based and poetic dimension. On the other, the editors have chosen to activate a selection of the book’s contents, and to expand the text into the physicality of the sonic dimension.

For the whole Spring Semester 2018, a relatively small group has been working as an editorial staff. In charge of their own book, the editors have at times reached an agreement, or solved disagreements at others.

As is the case with all good curators, most of time being an editor is about taking decisions. This book is an attempt to circumvent any rhetoric and to create a space for communality: possible scenarios within which to meet and operate.

Valentina Sansone, Robin McGinley

Contents

5	Letter from the editors	46	<i>25 Ways to Make Love to the Earth</i> Elizabeth Stephens & Annie Sprinkle
6	<i>Hey Student & Hey Teacher</i> Lisa Nyberg	48	<i>Breeding Breathing</i> Marianna Feher
8	<i>Taking Care of Realities</i> Emmeli Person	54	<i>All Your Friends Were strangers Once</i> <i>An e-mail conversation with Maria Guggenbichler</i> School in Common (Alen Ksoll & Rosa Paardenkooper)
14	<i>The Good Deed</i> <i>A conversation with Carl-Oscar Sjögren on reflection, listening, and community care</i> Lucie Gottlieb & Rosa Paardenkooper	69	<i>Vocalised Connections</i> Part III + Part IV + Part V
23	<i>Vocalised Connections</i> Part I + Part II	71	<i>Create Sparks!</i> Jenny Gedda
26	<i>Pulse: A thought on Anthony Croizet's Repose-poignet</i> Lucie Gottlieb	76	<i>SMILE</i> ALOK
32	<i>Material Dialogues: Objects as Agents</i> Sander Hintzen	78	Editors and contributors
38	<i>The nature of Gravitational Ripples — artist's notes on the process</i> Lea Porsager		

Dear Friends,

At this moment, you are holding the outcome of the collective effort by second year students of the International MA in Curating Art. This collection of thoughts is shaped by the notion of care and care taking. It stems from a sense of urgency that each of us voiced. An emotional reflection which emerged in response to the prevailing ethos of individualism in our contemporary times.

A starting point for this publication is our realization that care is an intrinsic part of our own practice as curators, educators, organizers and artists. We all give serious attention to ourselves, our friends, families communities, audiences and the world around us. In the process of articulation, we captured the notion of care by engaging in conversations, gathering different approaches, ideas and practices – a caress, only a fraction of what is essentially beyond measure.

Pause with us for a second and consider contemplating upon the act of breathing as an instrument for resonance, belonging and sustainability. Listening can be a way of caring. Let others know that they are being heard. Embrace tenderness and subtle gestures, like a smile in a crowd or a stranger's pulse. There are different ways of caring for the planet, our communities and the realities we are experiencing. We need to recognize each other's presence.

Love,
Neuza, Lucie, Marianna, Edit, Niki,
Jenny, Sander, Rosa and Alen

Hey Student & Hey Teacher

Lisa Nyberg

Page 6

(Hey Student) (Hey Teacher)

hey student
to study you need to be present
in the moment, in the room
do what you need to do
before entering the classroom
get rid of whatever is
bothering you
send that email, call a friend,
make a plan to deal with things
later, write shit down
find the excitement and
curiosity
think of your investment in this
subject, why is it important to
you, what you want to share and
what you are curious about
relax your body
take a walk or a hot drink, take a
deep breath, roll your shoulders,
shake out the tension
enter
and you can finally look the
other students
and the teacher
in the eye
and ask them:
what is this all about?
(these steps can also be made
together with other students)

hey teacher
to meet the students you need
to be present
in the moment, in the room
do what you need to do
before entering the classroom
get rid of whatever is
bothering you
send that email, call a friend,
make a plan to deal with
things later, write shit down
find the excitement and
curiosity
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7

Taking Care of Realities

Emmeli Person

Page 8

I was hit by a ball of lava.

Actually, it was a crumpled-up paper, but I went with it and fell onto the floor, face squirming from the phantomatic pain that the incredibly hot piece of paper caused.

Heliosynchesiy is a neurocognitive syndrome causing a severe sense of disorientation and impairment of visual and spatial navigation abilities, including an increased development towards a circular trail of thought.

The word originates from the Greek (Hēlios = sun and σύγχυση (Synchesiy) = confusion)

Symptoms include inability to orient with other visuospatial cues than spherical/circular objects; a tendency towards circular movement; a tendency towards a narrow cognitive pattern characterized by spiralling associations.

A warm ball of lava hit me, and I fell to the floor. Seconds before I reached out to land on the plastic surface, this had happened: And I was a lava monster, and I could use my hands to shoot out lava, and they went like waaaa waa waaa, and you were hit, and fell to the floor! Booommm

I used to lie a lot when I was a kid. Or, I had to learn what kind of experience was real and which one was not. I studied the definitions so I wouldn't have to relive the flushes of embarrassment when someone called out my lie, pulling down my imaginary pants, shouting to everyone that I am in fact not an empress and I am also not wearing any clothes.

Heliosynchesiy is an artistic research project playing with the notion of science fiction as a way to highlight how

reality is negotiated through forms and formulations. In the center of the unfolding events is a fictional neurocognitive syndrome called Heliosynchesiy (Hēlios=sun Synchesiy=confusion). The physical artworks, workshops, films and talks produced within the project all answer to the implications of this altered state of mind, working with objects that support the management of symptoms and respond to a reality proposed by the perspective of a fictional patient.

I answer the ball of lava with a big wave of cold water. Seconds earlier, this had happened:
No, because I was a big wave god and I had the power of water so I could stop all the lava and make it into little stones. Dunk dunk dunk. Swoooooohh. Dunk dunk dunk.

When I regain my composure as an adult among five year olds, I try to think about what just happened; How to take care of what lies inside a crumpled paper? What was thrown at me was a proposal, something that I could either dismiss or take seriously. I could accept the lava coming at me, confirming the social implication of the lie. Or let the lava conform, and drop down on the floor as a misunderstood piece of paper.

In this paper, we propose the sun to be a primary attachment figure for humans, with a more powerful internal working model than other attachment relationships.

I crumble up a paper into a sphere. Now the ball of lava is the sun. I put in a string and let it dangle from the ceiling. It's spreading light on all of us.



Today we'll practice the catching of realities and talking care of balls of lava. We'll try together to give the best conditions possible for throwing proposals out in the sky. And hope for some of them to stick. For this to work, all of us need to detach ourselves for a while and agree to come along in suspension of disbelief. The exercise will consist of confirmations. Let's practice confirming as a way to give existence, instead of conforming to what already exists. I call out a world, you answer to it, taking turns being the constructing agent. Lava, yes lava. Warm, yes warm. Round, yes round. Spinning, yes spinning. As we go the classroom change, chairs start to melt and tables spin to confirm our needs of rotation. But then the sun falls down to the floor.

In this paper, we propose that Heliosynchesiy is properly conceptualized as a mourning reaction to the loss of an attachment object, the sun. We now think it's time for a reconceptualization of attachment theory, in which not only beings perceived as sentient can be seen as attachment figures, but also apparently inanimate objects.*

In making the diagnostic grid for Heliosynchesiy, the question of which realities are being confirmed by formulation, was at the core. In confirmation lies a validation of existence, it can be a lie, but the formulation makes it palpable and real. Bring out a word, and you bring out a world. In that way formulation can also be violent, mimicking the power of the diagnosis by giving bodily experiences a position within reality or within illusion, subsequently structuring normativity.

I was hit by the sun.

Actually it was a lamp, but I went with it and fell to the floor, face squirming from the phantomatic pain that the incredibly hot bulb caused.

**Fictitious paper abstract by Adam Ringstedt (Psychology candidate that acted as an adviser for Heliosynchesiy)*

The Good Deed

A conversation with Carl-Oscar Sjögren
from The non existent Center

On Reflection, Listening
and Community Care

Lucie Gottlieb & Rosa Paardenkooper

In March 2018, we travelled to Gothenburg to speak to Carl-Oscar Sjögren, one of the founders of The non existent Center, an interdisciplinary space for contemporary art and thought, run from Ställberg Mine in the rural municipality of Ljusnarsberg, Sweden. We were interested in discussing their unusual position. The non existent Center is located in a municipality that is set to die by 2070, and were drawn to the Center's methods of sensitive listening, dialogue and thorough commitment to a place and community.

This conversation maps out the developments, working methods and approaches of The non existent Center, specifically in relation to two projects: *The Good Mission* (2012-2014), an interactive performance that focused on different forms of caring and the desire to 'do good', and *2070 – A Trilogy* (2017-ongoing), a new work that will explore the implications of the end date that was set for Ljusnarsberg.

One of the things that struck us when we first read about The non existent Center was its location, and all we could think was: how does one decide to start a cultural space in this municipality, in a former mine nonetheless.

Lucie Gottlieb and Rosa Paardenkooper: Could you say something about the beginning: how did you start The non existent Center and how did you find the mine?

Carl-Oscar Sjögren: These are interesting questions: how do you find something, and why? Or more specifically, why did I want to find it? Because I, of course, can't speak on behalf of the other members.

For me, it was some sort of longing for home and a place where the rules were different. We mainly

explored the different structures that we felt were meaningful, to try and build with people. Then you must ask yourself who those people are that we are concerned about.

The non existent Center consists of eleven members, all with different backgrounds and longings. Yet somehow, we were interested in meeting and collaborating. I think this is because we all feel a dissatisfaction with, what I call, “the rules of the game”. With this I mean that we have a certain criticality to our own field: its borders, structures, flows of money and ways of acting. Initially, we were stimulated by these emotions and this energy, a longing for a different situation.

LG/RP: Could you say a bit more about your first projects? And how they were embedded into the area and the community that was already there?

CS: In the beginning, we mostly experimented with different artistic processes and productions from various fields. Our aim was to create a critical mass of different knowledges, share a working space with people who wanted to connect with this place, and with us. There were people from the municipality who visited our program, but in the beginning, our visitors were predominantly people from the art and cultural scenes in bigger cities.

Later on, we tried to embed ourselves more firmly into the local context and succeeded to a degree. Still the feeling remained that we had created this serious and beautiful festival in the countryside that was its own island. The purpose for me, after realizing this, became to understand how we could create a meaningful





Ställbergs gruva – Stephanie Stärnlöv, 2015. Photo: Nina Fridell
The map, 2015. Photo Nina Fridell

relation to people living in the municipal area. We strongly felt that we did not want to be alone, because without an understanding of the situation locally, we felt we couldn't reflect on issues globally. So, this spearheaded a different direction in 2014.

LG/RP: And this direction was then more focused on working locally? How did you facilitate this transition through your practice?

CS: We realised very quickly that to create something meaningful –immerse ourselves into these processes and not just create a quick fix– we need money. We wanted to research the conditions and experiences in the municipality, which takes time. After obtaining various grants we could start a new work entitled *2070 – A Trilogy*.

The first phase of this project was an “ICA-labbet”, which was a “lab” or gallery space that shared an entrance with the supermarket ICA. We opened up this space where we could ask people what was important to them. At the same time, we also invited ourselves to a lot of different groups: the language cafe, the church choir, the knitting cafes, the factories and so on.

We had ideas on what could be important to the municipality, but we left the outcome of the project very open. We first wanted to meet people and allow them to speak for themselves. There was a real motivation in people to do so, and in this process, we became the students of Ljusnarsberg, not the teachers.

LG/RP: This approach seems to be similar to the way you worked with *The Good Mission*, a project that

happened in Eksjö in Spring 2015. The vantage point there was the notion of “doing good”; can we, and if so how? Could you tell us a bit more about how the project started?

CS: Mike Bode, an artist and the art consultant in the region of Jönköping, Sweden, invited Therese Kellner and Nina Øverli as curators, who asked four groups to collaborate with a respective *Konsthall* (*kunsthalle*) or museum in the region. We were invited to the Eksjö museum, this immediately prompted the question – what do we know about Eksjö?

We quickly understood that the church was very present here. It is also an important military town from the 15th century, and the only military regiment that educates soldiers for foreign missions is based here. This context led us to the word ‘mission’, it was a strong word that almost everyone in Eksjö had a relationship to. We also somehow felt that someone –we don’t really know who– had sent us out on a mission there to use art to do “good”. These different contexts of helping and doing good were the starting point of the piece.

LG/RP: We were particularly struck by this question you posed: could a caring action also become a violent action, or a violent action a saving one?

CS: Exactly, what is a good action? In the project, we had different kinds of group activities to see if people could find an action reflecting universal good, which is contentious of course. The exercises related to eye-contact, interaction and the drawing of borders. Self-defence in this context was very important to me.

LG/RP: This notion of self-defence might also take on a prominent position in Ljusjansberg. We can imagine the impact the label of “dying municipality”, which has been given by the media, must have on the people there. Could you say something about the way this has affected people locally? And how has it influenced your way of working there?

CS: This is difficult. In a way, we have become spokesmen and women for this area, this means we need to ask ourselves: how can we speak about this in a truthful manner? The easy answer would be “I don’t know, there are 5000 people, I haven’t asked all of them.” This is what I would like to say because I don’t want to generalise.

Perhaps I can speak of one person in particular, her name is Ingela Bornström and she is from the village where she works as a school teacher. She has been fighting for this place and its value, but she feels powerless. She is teaching in what is labelled “the worst school municipality in Sweden”. When she goes to her classes, the students who are between the age of 12 and 15, read this news and feel they are the worst students. It becomes very hard for her to explain to them what this research means, and to convince them that they are not the worst students.

Generally, there is a sense of older generations knowing that they will likely die alone. I think that if you are rooted in a place, as many people are, it feels like giving up on your home. Issues of your own future, and that of your surroundings are prominent in the psychology of dealing with depopulation.

In this sense, we also feel a very strong purpose of working here, even if it is hard and there is not much

previous infrastructure to engage culturally, we still feel it is worth it. At the same time, sometimes when I'm very critical, I might feel that we are exploiting peoples suffering to make artistic projects. I don't know if that is true, but I'm worried about it. These days I have been struggling to understand what kind of work –life situation– we have created and how to take care of it. What kind of pressure it will put on each of us to maintain these contacts and processes in a meaningful way for all involved.

Can we commonly find circumstances where we can negotiate and articulate promises that mutually take care of each person sufferings, desires and dreams?

To me, it sparks the question: when you work with art, who do you care for?



Vocalised Connections – Part I

Reader: Elena Jarl

Location: an oasis

Reading: 12. *Expand the boundary of caring*

extract from "Dancing with Systems" by Donella H. Meadows

Duration: 1'23"

[soundcloud.com/caress-a-candid-approach/](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-1)

[vocalised-connections-part-1](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-1)

Photo: Eliška Kováčiková





Vocalised Connections - Part II
 Reader: Magdalena Holdar
 Location: the path of Brunnsviken
 Reading: 13. *Celebrate complexity*
 extract from "Dancing with Systems" by Donella H. Meadows
 Duration: 1'35"
soundcloud.com/caress-a-candid-approach/vocalised-connections-part-2

Photo: Eliška Kováčiková



Pulse

A thought on Anthony Croizet's

Repose-poignet

Lucie Gottlieb

Page 26

In June 2017, I discovered this installation wandering in the alleys of Saint-Merry Church, in Paris.

Two chairs, a table, and on the table, a wrist rest. This minimal installation is not just an object, but a gesture. It is not an injunction, but an invitation to sit face to face with a friend, or a stranger, to slow-down, to pay attention, and to feel each other's pulse.

The idea is to replace this gesture – historically medical – in a poetic and spiritual sphere. Only able to function when listening and slowing down, the goal of the piece is to serve not only the quest for the self, but also the quest for the other.

This is how pretty this installation is: the scene it creates encourages an intimacy in a society where our self-image is built as a reflection of other people's response and evaluations. It inspires us to consider the other in the difference, without seeing any superiority, which would be unfair for ourselves, or any inferiority, which would be unfair for the other. An ode to social love, where opening to a stranger is finally allowed, yet without any constraints or complete self-gift.

This aesthetic of encounter and proximity, as a form of resistance to social formatting, is notably sensible – since the wrist rest has always been displayed in churches. This particular location is significant for the audience: on the one hand, for believers, it is the main place where they can manifest their way of pertaining to God. On the other hand, for people outside this particular religion (or outside any religion), it is a place they cannot approach as any other: a sacred place which demands a pious attitude, even if this attitude is demonstrated under a secularized form.

27

Equipped with all their standards of decency, the spectator then sees their *habitus* moved and shaken, especially since the heart –whether in its physical, or spiritual reality– remains particularly symbolic.

However, the artist never stays to observe, he is not a scientist. He remains oblivious to the reaction of these strangers to the invitation. Do they first shake hands, introduce themselves or simply make eye contact before sitting in silence? And how deep and charged this silence can be?

With simplicity, almost laconically, this work seeks to answer to a lack of care and contemplation. Both in its materiality and its purpose, the object rejects all un-needful details: it is a pure representation of the real, a naked reflection on what exists. Through a simple and minimal physical contact, there arises for the visitor the possibility to listen to something different, essential and vital.

An idyllic moment is created, 'idyllic' in the sense of a space-time defined by an absence of conflicts, where tenderness is embraced as a force of resynchronisation.



Anthony Croizet, *Repose-poignet*, 2014. Ceramic.

Photo: Judith Florent-Lapara, 2018



Anthony Croizet, *Repose-poignet*, 2014. Ceramic.
Photo: Judith Florent-Lapara, 2018



Material Dialogues:

Objects as Agents

Sander Hintzen on Susanna Jablonski

Curare, in its Latin origin, to take care of/for, implies a relational engagement between the curatorial position and the material in question. To further investigate this relationship, there is a need to reassess the material dimension, that contributes to an understanding of how the engagement between person and object can be theorized, beyond strict art historical discourses. What does it mean to accept the ontological repositioning of the object as an active agent, and how can this further illuminate the way we present and understand contemporary art and practice?

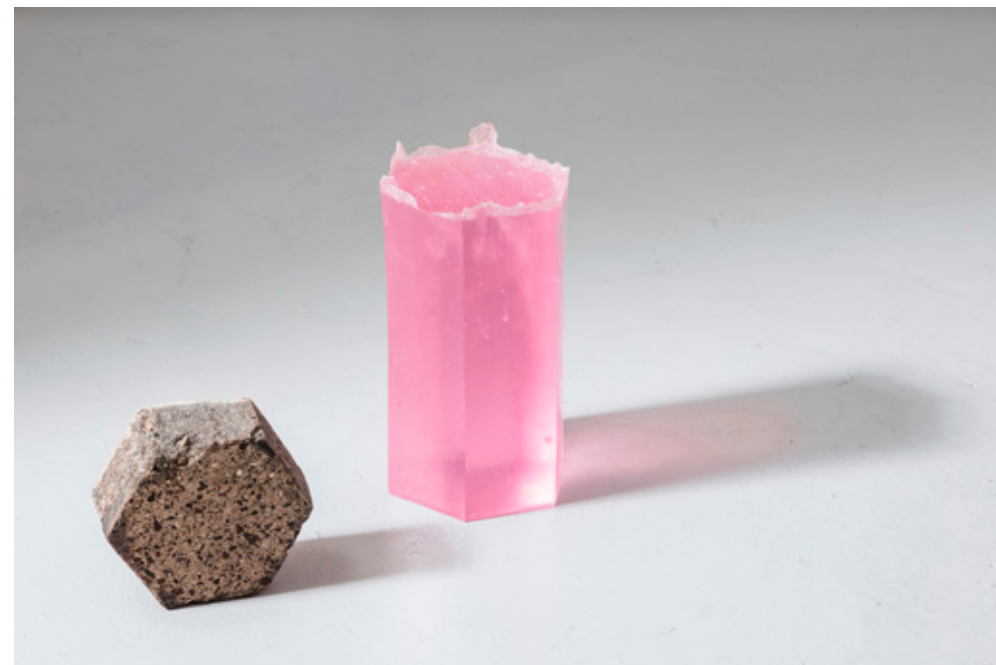
Susanna Jablonski's artistic practice considers the material dimension actively, in shaping the way objects come to be. The process of becoming, in relation to the presentation of her practice, is defined by a longstanding mutual relationship between Jablonski and the materials she chooses to employ. In this sense, the material is not only a medium of expression, but rather an integral partner in the formative and mediation stages of the exhibition process. The multidisciplinary character of Jablonski's work is, in this sense, a logical occurrence within her practice; celebrating and proliferating the freedom of material in its purest form. As a result, the materials are unified in unexpected and personal, yet micro-political articulations, simulating a language that is undefinable, yet understandable.

Jablonski's practice is emblematic to the question of the ontological repositioning of the object. By focusing on the material as the informative partner in the process of creation, the engagement is socialized, and thus deems a different vocabulary through which it can be understood more holistically. The anthropology of the art object has achieved a great deal in this dimension, by firmly shifting the focus on art objects within the social sciences, a dialectical progression could be made in describing how objects manoeuvre, traffic or mediate the cultural fabric surrounding

them. However, contemporary practice can go beyond the mere description of the new directions that these inquires have presented, by positioning itself at the centre of new artistic development. In saying this, perhaps the curator needs to employ ethnographic methodologies to reflect on their own disposition in relation to the field they operate in, in order to formulate specific ways of developing a relationship to the material.

Returning to the etymological root of the Latin verb *curare*, shedding light on a new way of taking care of the object, results in the reassessment of the curatorial position in relation to the process of exhibition making and display, to establish a personalized and individual road of recovery. In a similar fashion, the curator, artist and art objects could be open to a similar relational constellation, opening up the outcomes, capitalizing on knowledge produced through the various forms of relational engagement, and letting this in turn inform the project as a whole.

Intrinsically, this would mean letting go of traditional approaches to curatorial practice, in working with object-based art and perhaps, more importantly, to relinquish a certain control over the scenography and manifestation of the exhibition. Allowing the materials and objects to enter the conversational dimensions surrounding the process of exhibition, celebrates the dialectical engagement between material and person. The everyday materials and recognizable elements throughout Jablonski's work are meant to be taken for what they are, but most importantly, for what they cause and address in relation to the cognitive sensibilities of its audience. Paper towels, discarded newspapers and concrete structures are all independent materials, surrounding and structuring our identities and cultural experiences. However, by deconstructing and reframing them beyond their predetermined social existence, gives space to rethinking how we configure our



Susanna Jablonski, *Rebecka*, 2017. Glass and cobble stone.

Photo: Jean-Baptiste Béranger

Susanna Jablonski, *Untitled*, 2017. Ceramic.

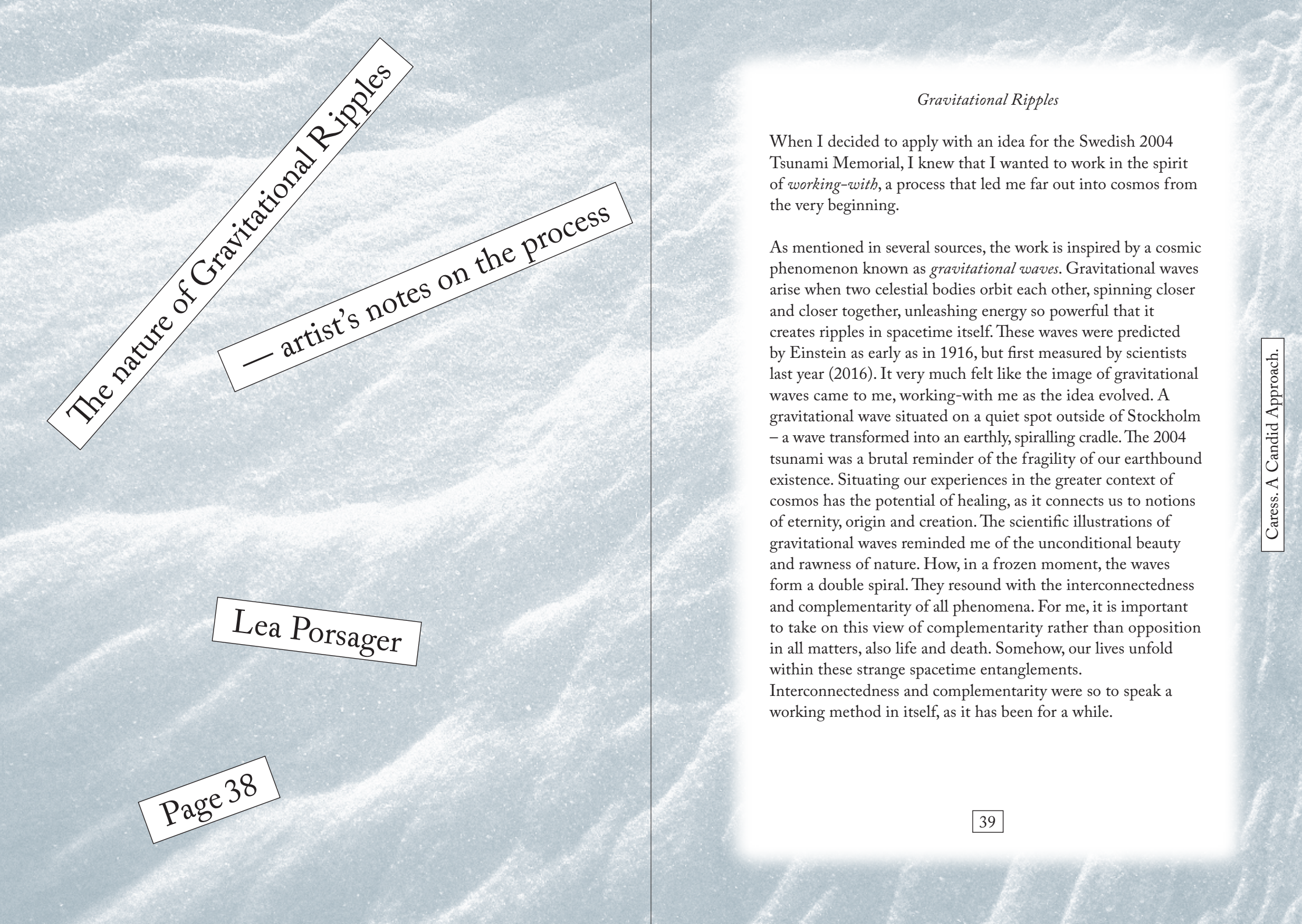
Photo: Jean-Baptiste Béranger



Susanna Jablonski, *Untitled*, 2017. Installation view.
 Photo: Jean-Baptiste Béranger
 Susanna Jablonski, *Posthorax*, 2018. Paper and plastic.
 Photo: Susanna Jablonski

individual presence. Jablonski's practice can, therefore, be more understood as the braiding and weaving of meanings. In allowing her objects to reflect upon both her personal background, her intellectual outlook (and none of these at the same time), we can puzzle after the bigger picture.

To return to deconstructing the relationship between curatorial practice and caretaking, there is no concrete answer or formulaic resolution to propose in relation to the methodology of art and agency. The strength of reflecting on the relational engagement through practice is the plurality of outcomes that it generates. In the case of working with Susanna, to care for the objects is to let them fill the chasms that are left between context, language and the materials. Sometimes to care, is to let go.



The nature of Gravitational Ripples

— artist's notes on the process

Lea Porsager

Page 38

Gravitational Ripples

When I decided to apply with an idea for the Swedish 2004 Tsunami Memorial, I knew that I wanted to work in the spirit of *working-with*, a process that led me far out into cosmos from the very beginning.

As mentioned in several sources, the work is inspired by a cosmic phenomenon known as *gravitational waves*. Gravitational waves arise when two celestial bodies orbit each other, spinning closer and closer together, unleashing energy so powerful that it creates ripples in spacetime itself. These waves were predicted by Einstein as early as in 1916, but first measured by scientists last year (2016). It very much felt like the image of gravitational waves came to me, working-with me as the idea evolved. A gravitational wave situated on a quiet spot outside of Stockholm – a wave transformed into an earthly, spiralling cradle. The 2004 tsunami was a brutal reminder of the fragility of our earthbound existence. Situating our experiences in the greater context of cosmos has the potential of healing, as it connects us to notions of eternity, origin and creation. The scientific illustrations of gravitational waves reminded me of the unconditional beauty and rawness of nature. How, in a frozen moment, the waves form a double spiral. They resound with the interconnectedness and complementarity of all phenomena. For me, it is important to take on this view of complementarity rather than opposition in all matters, also life and death. Somehow, our lives unfold within these strange spacetime entanglements.

Interconnectedness and complementarity were so to speak a working method in itself, as it has been for a while.

The process of adjusting the sketch

The work aims to be continually *working-with* the aftermath of the 2004 event itself – those touched by the tsunami, their relatives and loved ones. And working-with the landscape. The proposal itself was developed together with a small team of three friends/collaborators/thinkers/makers: Søren Assenholt, Rasmus Strange, Thue Tobiasen and Synnøve B. Brøgger. It was important for me that we developed a concept that was strong enough to be flexible/adjustable. And in this team, we have reminded ourselves and each other to listen to the material and build from there. I could not imagine a better team – it means a lot in the process of working-with. And of course working with Statens konstråd, Statens Fastighetsverk and Nivå architects. All these collaborators have impacted the work and its evolution. It is an exchange.

There have been some changes made to the original proposal, but they have been very practical changes, like moving the double spiral to include some of the parking lot – a change I am really happy about. I think it will make the site more engrossing as a whole. Then there was a wish to have the names of the deceased together in the center, and not scattered around in the ripples. I understood that wish and it was easy to accommodate. To make those changes did not affect the overall concept – it probably made it stronger.

Materializing this work has so far been an amazing process. To see it grow, and to see all the different experts at work, both from my own team and from the state agencies. Of course, it is very exciting to see what challenges may arise, but I'm not afraid. I feel the project is in good hands.

*To work together with nature and time and not against it /
Protecting what is and still adding something*

At this point in time it seems that our (Western) denial of our absolute dependence on the so-called natural world is becoming more and more difficult to maintain. The deep-rooted Cartesian dualisms that are the companion thought-forms to human exceptionalism and advanced capitalism are being profoundly challenged as we experience – and will continue to experience – the devastating effects of climate change and mass extinctions. These times call for creativity, radical thinking, passion and non-melancholic ways of connecting. To use some of Donna Haraway's terms, we are players within a *colorful lively compost pile* – we are part of a bigger organism. *We become-with each other or not at all.*

Again, to me, it's all about *working-with*. Using primarily soil is a very concrete way of working with earthly matter. With the new position of the double spiral, which includes the parking lot, we are adding biodiversity. We plant and sow flowers and not only grass. This diversity is not only pleasant to human senses, it nurtures other critters as well – bees, spiders, you name it. At the same time, the old trees on the site will stay untouched, though in new and fresh company.

I am sure the memorial will grow into its own being. *Working-with* nature is also to see things grow, to allow nature time to express itself. It will take time as new layers and seeds will be added each year, like the crystals in Robert Smithson's Land Art piece *Spiral Jetty*. I have been asked if Smithson's work is an inspiration to me, and yes, for sure it had an impact on me. I walked the Salt Lake spiral in 2006, and it was a profound experience. To me, Land Art differs from other art experiences

in being a very physical encounter. Most of the Land Art that I've seen has been in the US, works by male artists in remote areas. So, of course this is different. But what I took from experiencing a work like *Lightning Field* by Walter de Maria was this feeling of being enclosed by the work. Permeated by its atmospheres, its scents, etc. An all-encompassing experience that opens and expands ways of sensing and thinking-with the world. Being somehow reminded of our very real presence on the planet.

Gravitational Ripples, as any memorial, can never fully absolve or release the magnitude of pain that is connected to the 2004 tsunami. It can only situate it. A subtle space, real and in formation. By the opening next year, there might be much or little vegetation – the ripples might appear bare or lush. True to nature, it is impossible to predict. As Land Art, it will follow the seasons. Sometimes in full bloom, sometimes barely visible underneath a veil of snow. In the twilight, in the blazing sun, in the summer light or winter darkness of our Scandinavian nights. Much like grief itself, it follows the ebbs and flows of time. Silent or talkative, in solitude or with others. Sometimes, it might offer solace. Other times, it might not. But it will always be in passage, in a state of transformation.

Lea Porsager, June 2017

In 2017, artist Lea Porsager won the International Competition for The Swedish Memorial for those affected by the Tsunami of 2004 with her proposal Gravitational Ripples. The competition was initiated by the National Property Board (SFV) in collaboration with the Public Art Agency Sweden and in consultation with the Royal Djurgården Administration (KDF). The Memorial is situated on the island of Djurgården in the City of Stockholm and will be inaugurated in June 2018. The nature of Gravitational Ripples is a first draft written by the artist on the work in progress.



Lea Porsager, *Illustration Gravitational Ripples*, 2017. Courtesy of the artist.

Care is to give serious attention

Care is to open up a space for hospitality

Care is intimate, from time to time

Care is affective and effective

Care is attachment, not consumption

Care is responsibility and commitment to protect

Care is to recognise and respect

One thing seems certain:

Care is multiplied and broaden when returned

Care forges connections

Care for one's own, care for others,

care together

25 Ways to Make Love to the Earth

Elizabeth Stephens & Annie Sprinkle

Page 46

- 1 Tell the Earth, "I love you. I can't live without you."
- 2 At first you may feel embarrassed to be lovers with the Earth. Let it go. It's OK.
- 3 Spend time with her.
- 4 Ask her what she likes, wants, and needs — then try to give it to her.
- 5 Massage the Earth with your feet.
- 6 Admire her views often.
- 7 Circulate erotic energy with him.
- 8 Smell her.
- 9 Taste her.
- 10 Touch her all over.
- 11 Hug and stroke his trees.
- 12 Talk dirty to her plants.
- 13 Swim naked in their waters.
- 14 Lay on top of her, or let her get on top of you.
- 15 Do a nude dance for her.
- 16 Sing to her.
- 17 Kiss and lick her.
- 18 Bury parts of your body deep inside his soil.
- 19 Plant your seeds in her.
- 20 Love her unconditionally even when she's angry or cruel.
- 21 Keep him clean. Please recycle.
- 22 Work for peace. Bombs really hurt.
- 23 If you see her being abused, raped, exploited, protect her as best you can.
- 24 Protect their mountains, waters and sky.
- 25 Vow to love, honor and cherish the Earth until death brings you closer together forever.

Breeding Breathing

Marianna Feher

Page 48

We are perceptive, sensitive and physical animals, inhabiting a planetary process. Yet, our ability to resonate with our body in our day-to-day existence is pushed further away. We are regularly confronted with (un)expected repercussions of destructive effects of limitless capitalism: mental, social, political, physical, patriarchal, ecological and emotional. If the social body is unable to reaffirm its warrant against the excessive forcefulness of capital—how can we then reflect on the nature and potentiality of therapy as resistance, and re-develop somatic resonance dissociated from the exercise of force? How can we go beyond patterns and symptoms of capitalism in order to inhabit alternative mental and physical thresholds of sustainability?

Any motion is maintained in the movement or inhibition of breath. By engaging with variations of breathing, we are able to stimulate a wider spectrum of internal sensations, responses and movements. Which today can be as simple as slowing down. Sensing a nuanced breathing rhythm—unfolding internal and external vulnerability—a shapeshifting in order to resonate with the vulnerable body and affect as an ontological site.

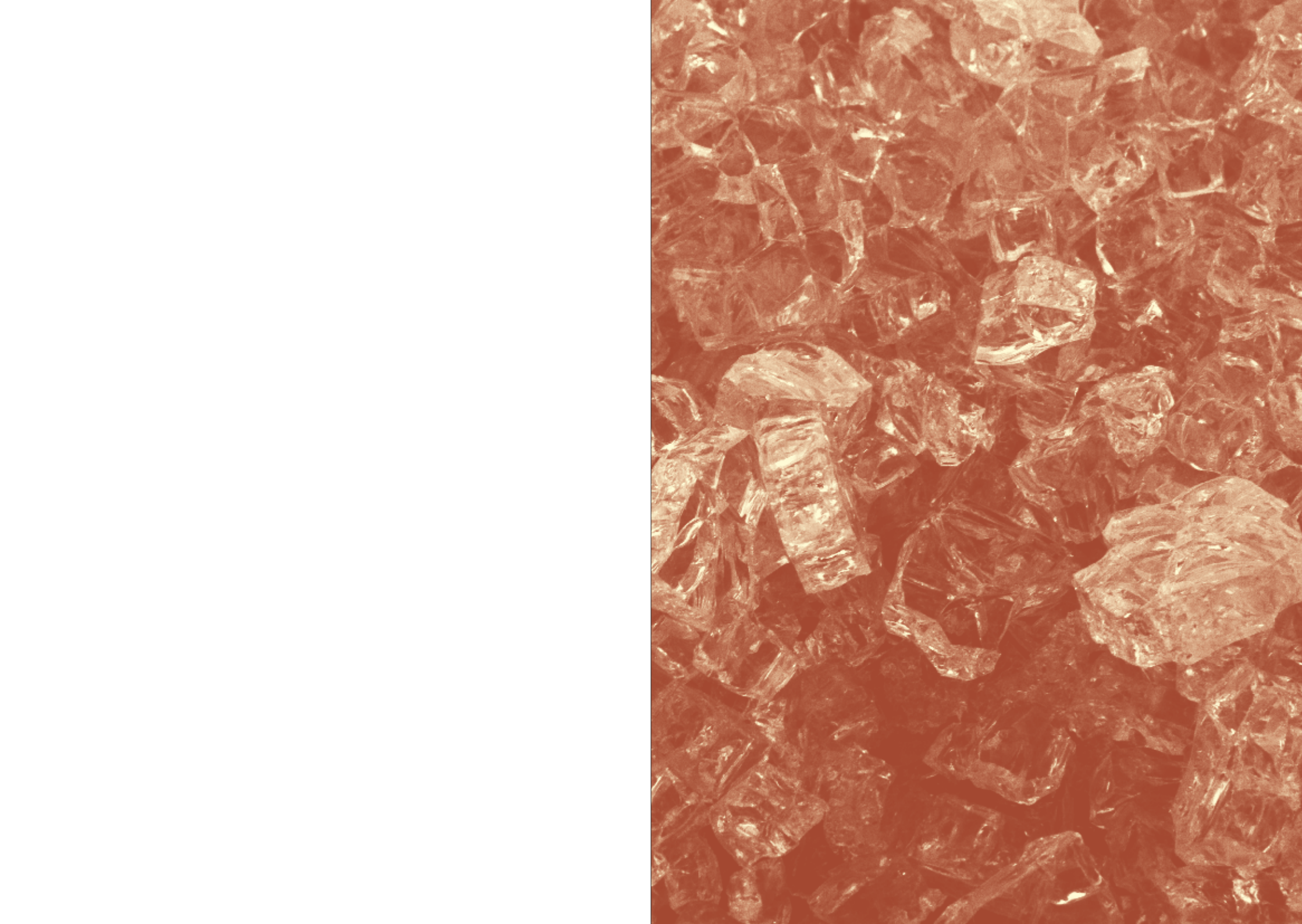
Following Rosi Braidotti, the practice of transforming negative into positive passions is the process of reintroducing time, movement, and transformation, into a stifling enclosure saturated with unprocessed pain. Similarly, Suely Rolnik describes the qualitative leap of vulnerability, as an exposing gesture towards an ecology of belonging, by changing contours of our subjectivity. However, it demands courage, as well as creativity. The sobering experience—the humble and productive recognition of loss, limitations, and shortcomings has to do with self-representations—thus, constitutive mental habits, images, and terminology railroad us back towards orthodox ways of thinking about ourselves. Traditional modes of representation are established

forms of addiction, resulting in fixed, disturbed or non-reflexive breathing patterns. It seems as though we have forgotten how to breathe, and to be with our breathing. Like a lost trail or a mechanical pattern left for the factory. If the issue is speculative, how do we develop a new subject and post-unitary cartographies of structuring the self? Can we find new patterns to embody and inhabit our ways of breathing beyond current forms of representation?



In the work of Julia Kouneski, the participant is faced with a soothing equilibrium built on self-knowledge and sensorial perception, which she has developed through the practice of continuum movement. By inhaling and exhaling the proposed rhythm, we eventually find consensus in a common breathing, a motion of flow multiplying into new configurations. What we encounter is a way to remind ourselves to let go and intimately expose an inner vulnerability—a loss without losing, a peace without victory. We unfold an emotional shaping of movement and time, by reactivating our internal instruments as tools to build courage, to keep searching for vulnerability. It is intimidating, but building capacities for resonance will be our strength to further build endurance and resistance. It will be our joy, continuum and path to strengthen the self through the collective.





All Your Friends

Were Strangers Once

An e-mail conversation

with Maria Guggenbichler

and School in Common

(Alen Ksoll & Rosa Paardenkooper)

Page 54

Alen Ksoll/Rosa Paardenkooper: As you know, we are currently working on a publication entitled “Caress: A Candid Approach”, where we touch upon different projects, practices, ideas and emotions that reflect on the notion of ‘care.’ Care-taking in our own practice is very much intertwined with friendship. School in Common emerged from the friendship and mutual interests we already had. ‘Hospitality’ plays an important role as well, with School in Common we want to create places and moments that make people feel welcome and comfortable. We see both ideas very much reflected in your practice, and with this conversation we hope you can elaborate on your ways of working, specifically in relation to notions of hospitality, friendship and intimacy. In previous projects, you have often created a space of hospitality through various social exchanges such as collaborations, conversations and jokes. Could you say something about the role hospitality takes in your practice?

Maria Guggenbichler: When people ask me what I do, I answer that I host events, or organize or facilitate them. Thinking about it now, I would say though that hosting, or hospitality, is not what it is about –they’re only a part, or more the means to an end. What I think it is about is the gathering itself, people sharing space and time, people being together, radically being together – if you like, the moments of “imagining, organizing and ultimately living, otherwise”.¹

I am tip-toeing around the word “hospitality” because I am very aware, and rather tired/bored, of how hospitality is described and sensationalised in a current critical art discourse, from old white men

Marcel Duchamp (A guest + a host = a ghost) to Jacques Derrida. Connection as an exceptional experience for the individual – other-worldly, magical, unknown, strange, etc. But the white male individual is not at all my starting point to think about being together, collectiveness and community. Entanglement, relation and empathy is not something I arrive at after deconstructing the Western individual, they are all and everything from the very start.

Of course, the white male Western individual with only exceptional, ghostly connection to others urgently needs to be deconstructed –but it seems deeply counter-effective to me if the deconstruction of it takes up centre stage as much as the undeconstructed, wholesome individual did before.

Plus, I want to de-invest my time as much as it is possible for me to do so, under “imperialist capitalist white supremacist patriarchy”² from cis-bodied, hetero, white men – and instead share the time, references, resources, love, care, empathy with the communities and cultures that I am part of and that make me, make me live, make me live otherwise. Feminist, intersectional feminist, feminist of colour, queer, lesbian, Black, anti-racist, anti-colonial, anti-capitalist, gender non-conforming cultures, communities and friends.

Whom to host, in our lives, minds and in our bodies, I find, is a political choice. What to create, nurture and reproduce, and what not to. Separatist, friendly hospitality. Also, what feels necessary to mention, given that you two (and also I) – we mention friendship: I really like the subject line which you gave to your email, “All Your Friends Were Strangers Once.”



Roast preparations during *Intimacy Manifesto*, 2018. A sleep over and slow cooked roast organised by Maria Guggenbichler in collaboration with School in Common. Photo: School in Common



Seitan in the making during *Intimacy Manifesto*, 2018. A sleep over and slow cooked roast organised by Maria Guggenbichler in collaboration with School in Common. Photo: School in Common

So, when I talk about separatism, or separatist hospitality, or friendship, I still talk about public events and moments – gatherings which are not closed meetings, but open for friends and strangers to join, which are not static but dynamic, where people meet somewhere on the (organic, changing) spectrum of friend-stranger and stranger-friend.

AK/RP: We recognise what you are saying in relation to the discourse on hospitality. It also reminded us of a text by Céline Condorelli, in “The Company She Keeps” where she observes that the discourse on friendship predominantly concerns friendship amongst men. She also wonders if she can use a discourse that excludes her, and if so, how she should do that.³

When we speak about hospitality, we draw first from its etymology, translated from the Greek *philoxenia*: showing love to a stranger. In this sense, hospitality can be understood as a special case of friendship, maybe a potential for friendship?

We are also thinking about bell hook’s notion of radical hospitality in a classroom; recognising everyone’s voices and everyone’s presence.⁴ Perhaps our question would be more in relation to how you gather? How do you make people feel comfortable?

MG: I feel that what we gather about is sharing our experiences – not speaking with each other abstractly, you could say. And holding that, listening, attending to, witnessing each other, witnessing those who are in the room with you, in a conversation with you, on the dance floor with you, near you, in whatever (also temporally or spatially distant) form.

And also, definitely in the tradition of the feminist practice of consciousness raising, raising our individual and collective consciousness of what separates us. Differences (race, class, sex, religion) and privileges, etc.

The critical race philosopher George Yancy writes, following the critical pedagogy developed by bell hooks: “In my philosophy classrooms, I have attempted to create spaces that are ‘unsafe’ – that is, spaces that do not perpetuate, in this case, the normative status of whiteness.”⁵ There is an important bridge between modalities of teaching that respect and care for the souls of students and modalities of creating the necessary conditions where engaged learning has a profound and personal impact. An impact that will often result in states of unhappiness, feelings of disappointment in oneself and society. The objective is to create a sense of creative discontent; it is to instil a sense of freedom to question assumptions that have shaped students’ identities and lives, in ways that have made them complacent and uncritically satisfied, giving them a false sense of ‘happiness’.

I am thinking about this more from a situation where everyone is a student, learning, where the ‘unsafe’ spaces are created together, as a form of respect, care and reciprocity. And from a space that is not a classroom, but a messy place, a kitchen table, the side room of a bar run by your friends, a dance floor, an ice-cream parlour, a walk, a sleep over.

Another aspect of gathering is that we gather over our (feminist) pains, our (queer) traumas, our (decolonial) activist burn-outs – by which I mean, over feelings that we have not learnt to share, or have learnt to not share, feelings like sadness, depression, despair,

alienation, awkwardness, which we are used to dealing with by ourselves, which are conceived as “anti-social”. Amal and my dear friend Natalia Rebelo hosted “Sad Events” at the Side Room and it was very relieved, very unusual, tender, sad, happy gatherings, depressed parties full of sad music, poems, sad everything, laughter, jokes, necklaces made from medication packages, etc. Gathering over what makes us lonesome, over what we cannot speak or show to others, can be very meaningful and important. Ann Cvetkovich and Karin Michalski and their *Alphabet of Feeling Bad* (2012), is very relevant in relation to this.

Also, we gather over shared politics. This has been very significant for the Side Room, a small, informal initiative which my friend Amal Alhaag and I initiated and ran, and lived and danced together with many, many others. From the very beginning, the Side Room had very clear and outspoken politics. From the beginning, it was declared as an intersectional feminist, queer, anti-racist, anti-colonial and anti-capitalist place. So, these politics were a “Welcome!” doormat to those who identified with them, or were attracted by them, or were not put off by them. And it brought the most wonderful, wild, exuberant, group of people to the place and to each other, together.

Last but not least (and with all the previously mentioned overlap with each other, of course) we gather over laughter and joy, group exuberances, humour, jokes, absurdity and dancing. All the aforementioned does not exclude humour and joy, criticality does not exclude joy, and laughter does not exclude criticality. I am thinking of a banging, early morning party in an elevator at the art school in Zurich, which my friend Amal and I did

for a conference on art, research and labour (*Night Shift: Precarious Sweat Music*, Swiss Artistic Research Network Conference, 8–9 December 2017, Zurich University of the Arts). Or a workshop Amal and I did at the art school in Stockholm, where we built wearable costumes of institutions and then did a salsa dance workshop and later party in these institutional costumes (*Dancing With Institutions*, 3–4 June 2016, The Royal Institute of Art, Stockholm).

Maria Berrios spoke in a seminar at the Side Room, about laughter, gossip, and everyday acts as the “weapons of the weak” (this is also the title of a book by James Scott). Tactics of small, everyday, social resistance and survival.

AK/RP: We would like to reflect more on this notion you bring up of “separatist friendly hospitality”. Specifically, when we are talking about public events. How do you practice a degree of separatism, whilst at the same time aiming for your events to be public?

MG: In my eyes, it is not “either/or” at all. It is not either a public institution or a private-private place. Or a public space and a domestic-domestic place. In my eyes, the places that are considered public-public, or that present themselves as public, are not that public after all. They are not, and do not aim to be accessible to all, nor do they represent all or aim to represent all. Feminism of colour theorist and new media scholar Lisa Nakamura says “every technology is made for someone, which means it is not made for someone else.”⁶ This also applies for public spaces, for institutions – or for institutions-as-technologies. They are public for some, which means they are not public for someone else.

The places that are considered “public” fail fundamentally to represent the complex and globalized societies that surround them, they fail to represent minoritised majorities, women, non-white communities, non-Christian communities, etc. Which, to say the least, is a severe problem for representative democracy as a political system, when not even the “public” institutions contribute to a democratic climate.

AK/RP: How do you counter this – for lack of a better term – discriminatory publicness, which fails to represent and actively excludes, in your practice?

MG: For my practice, questions of voice, voicing, voicelessness, silence and silencing have been very relevant – and ultimately questions (practices) of listening, listening together, attuning one self, political listening, deep listening (Pauline Oliveros⁷), radical empathy and solidarity. The Muslim feminism and critical theory scholar Saba Mahmood, who sadly passed away on March 10 2018, poignantly says that “voice” is metonymical in Western democracies for self-determination and agency.⁸

So, when I speak of separatist, friendly hospitalities, I speak about attempts, small pockets in time and space, to imagine, organize and live otherwise. Pockets for those who are under-represented, misrepresented, absent, erased in the “public” hegemonic institution (by institution I mean here everything from the art institution, to the canon, to language, to a political system, etc.).

As someone who gets extremely nervous, voice trembling, brain shutting down, hands sweating, when

I have to perform on hegemonic, representational stages, I want to create, and need to create, places for listening and speaking, which do not drive me or others out of my/their body.

The anarchist-feminist artist collective Mujeres Creando say – and I type this down from the wall behind my desktop – “If you want to be a subversive movement, you cannot assume the logic of the system.”⁹

It is pockets in space and time, which leave behind the centre as centre. Which seek no acknowledgment or inclusion by the centre. Which forget the centre as reference point, Lauren Berlant and Michael Warren, *Sex in Public*, in *Critical Inquiry* 24, no. 2, 1998. which are oblivious about the centre and re-direct their focus (attention, care) on themselves, and other diasporic, interstellar collectives, communities and friends.

This requires entirely other forms, and formats, for speaking as well as listening. A voice creates a public. A listener creates a public. Care is a form of publicness. Feminism taught us that the personal is political. Queer cultures brought forward intimacy as a public moment – “Sex in public,” is the funny, great title of the essay by Lauren Berlant and Michael Warren. The first words of the essay are: “There is nothing more public than privacy.”¹⁰

Like I said earlier, listening is not easy, or comfortable, or (only) harmonious. It is still about continuously checking one’s privileges – experiencing silencing does not mean that one is not silencing someone else at the same time. There is a lot of confrontation and self-confrontation in this. It is not innocent and has nothing to do with moral high grounds.

⁹ Jodi Darby, “Women Creating,” *Z Magazine*, July, 2006.

¹⁰ Lauren Berlant and Michael Warren, “Sex in Public,” *Critical Inquiry* 24, no. 2, (Winter, 1998): 547-566.

This is an excerpt of a longer conversation between Maria Guggenbichler and School in Common, published in “Intimate from Time to Time” (May, 2018) a zine edited by School in Common and friends.

TO CARE

to act not only speak

to be present not only absent

to listen not only speak

to ask not only reply

to understand not only hear

to give not only receive and use

to offer not only take

to pay attention

to share

to not pretend

to say thanks

to make mistakes and to recognize them

to be strong enough to love, bear,

lose and to win...



Vocalised Connections - Part III

Reader: Lundahl & Seidl

Location: a stairway between two ears

Reading: 12. *Expand the boundary of caring*
extract from "Dancing with Systems" by Donella H. Meadows
Duration: 1'36"

[soundcloud.com/caress-a-candid-approach/
vocalised-connections-part-3](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-3)

Photo: Eliška Kováčiková



Vocalised Connections - Part IV

Reader: Dipak Mazumdar

Location: a shared armchair

Reading: 12. *Expand the boundary of caring*
extract from "Dancing with Systems" by Donella H. Meadows
Duration: 2'40"

[soundcloud.com/caress-a-candid-approach/
vocalised-connections-part-4](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-4)





Vocalised Connections - Part V

Reader: Editor(s)

Location: the C-room

Reading: 13. *Celebrate complexity*

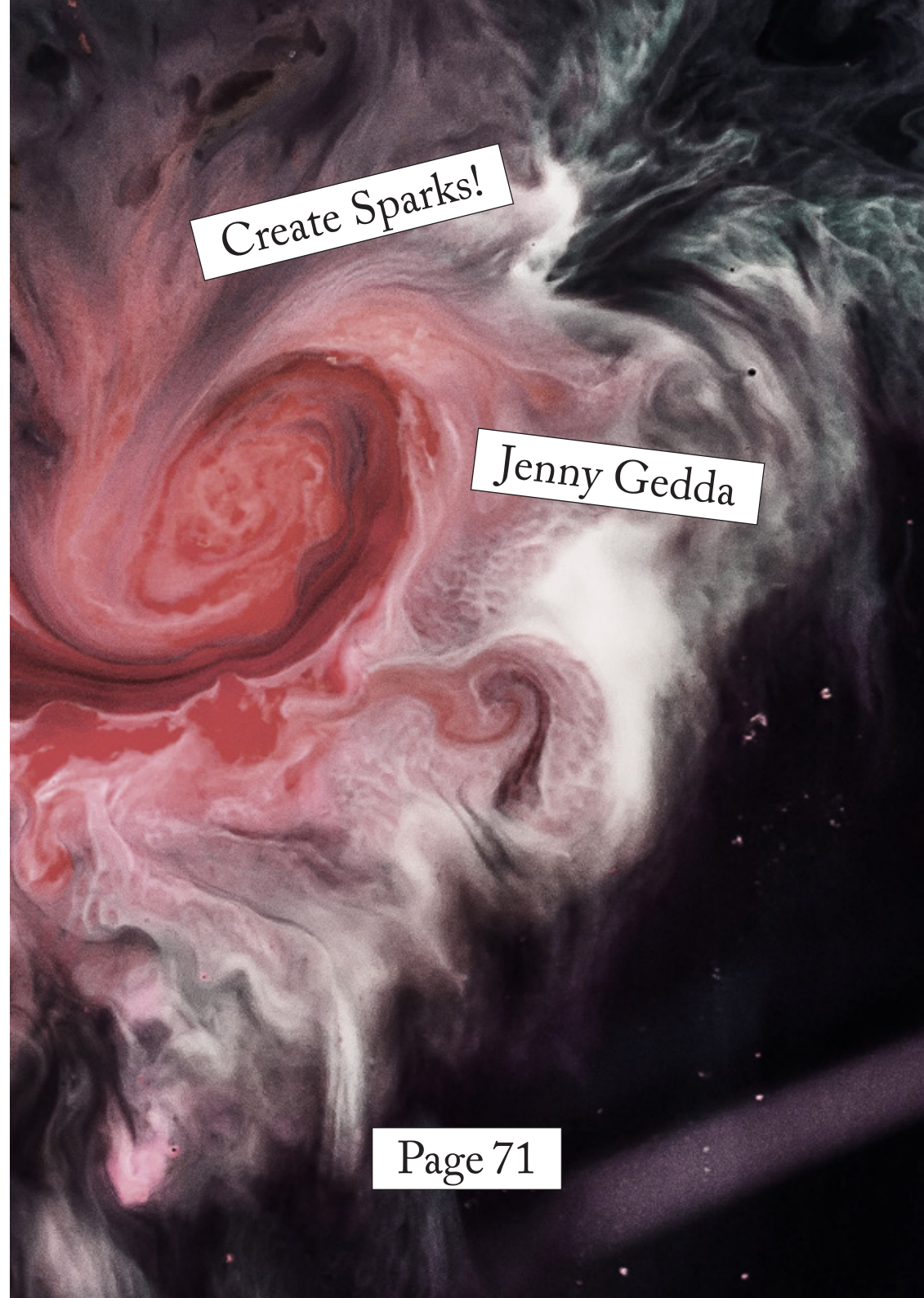
extract from "Dancing with Systems" by Donella H. Meadows

Duration: 3'27"

[soundcloud.com/caress-a-candid-approach/](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-5)

[vocalised-connections-part-5](https://soundcloud.com/caress-a-candid-approach/vocalised-connections-part-5)

Photo: Eliška Kováčiková



Create Sparks!

Jenny Gedda

Page 71

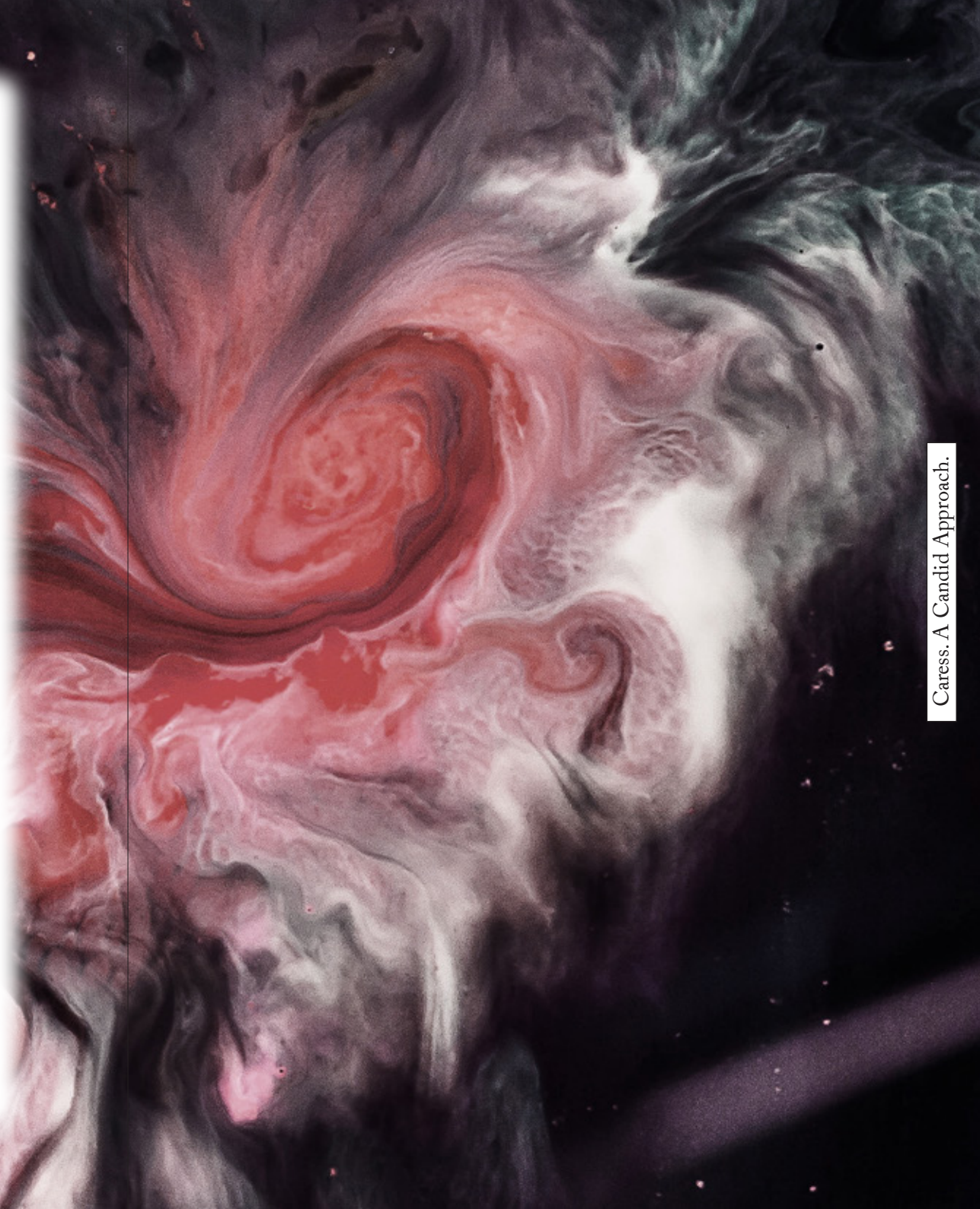
— I am alive now,
even if I only have hours or days left in life and
most of my bodily functions are handled by
machines I can still see, smell, hear, feel and taste.
What you see is a sick and dying body but my soul
is still here with memories of life and with a
capacity for new memories and experiences.
Fear, sadness and death is constant reminders what
I need is sparks of life and a possibility to enjoy
my senses.



After spending three weeks seeing my sister fade away at a hospice ward I knew that when I wasn't so benumbed by grief I wanted to add some sort of life sparks to palliative care.

A year has just passed and I have started my project "Create Sparks", in collaboration with a digital innovation agency Sticky Beat, our ambition is to use a range of digital technologies like VR, to meet social needs, facilitate the individual's personal desires, create new experiences and memories for the family, and hopefully let the person forget their limitations for a while.

Our aim is to contribute to life sparks, social encounters and a sense of meaningfulness.





SMILE

September 29, 2016

ALOK

Page 76

to the person who gave me a thumbs up in union square: i don't know who you are but i swear in that moment i wanted to write a thousand love letters to you, wanted to drop a banner down the Empire State Building saying "THANK YOU STRANGER, I AM HOME," wanted to run over and tell you that I have been running from something from a long time but you finally gave me permission to rest. it was almost as if you understood this daily marathon: how fatigued it leaves me, how i want so badly to give up, how bruised my spirit has become. it was almost as if you knew that i could not do this alone. i have been struggling to find the language to describe what it feels like to have your heart broken by a stranger: how one word can erase an entire collection of poetry. but what you reminded me on that afternoon was that that which can destroy you also has the potential to dignify you. thank you for sustaining my dignity. thank you for teaching me the opposite of heart break. i wanted to let you know that i made it back home safe. and i have been trying to find your smile in the crowd ever since.

Editors and contributors

ALOK (they/them) is a gender non-conforming performance artist, writer, educator and entertainer. Their political comedy and poetic challenge to the gender binary have been internationally renowned. In 2017, Alok was recipient of the prestigious Live Works Performance Act Award.

Anthony Croizet is a writer and autodidact artist. Croizet was born in Angoulême, France, and has a background in journalism and viticulture. Currently, he lives and works between Paris and Cognac, France.

Edit Fándly (ed.) is a curator with a background in art history and literary studies. She has been involved in several exhibitions and research projects in the capacity of artistic co-ordinator or independent curator.

Neuza Faria (ed.) is an art curator and writer with a background in law and pedagogy. After establishing herself in London, Lisbon and Tokyo, she is currently extending her practice to Stockholm.

Marianna Feber (ed.) is an artist and curator based in Stockholm. Her practice is mediated through performance, movement and text, which often seeks to investigate non-conformist modes of representation and assorted notions of alteration.

Jenny Gedda (ed.) After spending a decade in the communications, design and advertising industry she is now working with technology and creating new innovations to influence society in a positive way. Using creativity to lead the way for more sustainable and long-lasting purposes.

Lucie Gottlieb (ed.) is a curator and art historian. As an old stones enthusiast and proud social justice warrior, her research spans across different topics that she (sometimes) aims to overlap, from national heritage to intersectional feminism, passing through religion, spirituality, and emotional badassery.

Maria Guggenbichler thinks and un-thinks, laughs, dances, plays, doubts, tricks, listens, talks, walks, organizes, works and sabotages, publishes, hides, and spoils the broth with too many cooks, partners-in-crime and friends. Projects take place in ongoing and long-term collaborations and friendships. And situate themselves in informal, often domestic and self-organized contexts. Maria lives and works between Amsterdam and the mountains.

Sander Hintzen (ed.) A complex queer character that enjoys overthinking the separating lines between reality and reality television. Passionate about cross-disciplinary exchanges of anthropology, art history and sociological theory to understand the mechanisms of contemporary material culture. Creative producer in the making, human in question.

Magdalena Holdar is an art historian and a devoted lecturer in Art History and at the International MA in Curating Art at Stockholm University. Primarily interested in contemporary and historical exhibition practices, Fluxus, scenography and stage design.

Susanna Jablonski is a multi-talented multi-media artist based in Stockholm, Sweden. Her practice consists of sound, animated video but is rooted in sculpture. She

received her MFA at The Royal Institute of Art in Stockholm in 2017. In her work Susanna actively works with the notions of materiality and immateriality, through which she further reflects on the body, engenderment and memory.

Elena Jarl is a curator and art historian with a background in classical music. She is currently operating for The Public Art Agency Sweden and is co-founder of Gap_art, an open platform for critical perspectives on art, together with Iliane Kiefer.

Julia Kouneski is a Los Angeles-based artist who works with the sensing body and investigates notions of empathy and embodiment through video/film, performance, and participatory workshops. She received her MFA in 2014 from the University of Southern California in Los Angeles and her work has been shown at Night Gallery (Los Angeles), Annka Kultys Gallery (London), and De Hallen Haarlem Museum (Netherlands).

Eliška Kováčiková is a visual artist, primarily dealing with themes of space analysis. She aims to scrutinize it and unfold its layers through various media such as drawing, printmaking, sculpture and installation, to transcend the limits of the medium towards unexpected visions.

Niki Kralli Anell (ed.) is an art historian extending her practice within communications and editing. She is co-founder of the pop-up gallery Galleri Grafisk focusing on printmaking, and has been involved in several exhibition projects while operating at the contemporary art gallery Marabouparken, Stockholm.

Alen Ksoll (ed.) is a curator and educator based in Stockholm. Through his practice he investigates self-organised structures for learning and initiates collective moments for critical thinking and making. In 2017, he co-founded School in Common – a platform for discussing, learning and being in common.

Lundahl & Seidl is a transdisciplinary artistic collaboration. Their practice includes large-scale projects, workshops, seminars and curatorial work. Strongly rooted in research, their works investigate the symbiotic evolution of human consciousness and cognition with culture and technologies.

Dipak Mazumdar is a poet and writer, born in India. He has published seven volumes of poetry, which have been acknowledged and disclosed in periodicals. In 2008, his book *I have peeled this orange before* was awarded the Klas de Vylder's prize.

Robin McGinley is a British musician, sound and new media curator, freelance events producer and arts educator currently based in Stockholm. He holds a PhD from the Music, Technology and Innovation Research Centre at De Montfort University, UK. He is course leader of the International MA in Curating Art at Stockholm University, a researcher and lecturer in sound at Konstfack – University of Arts, Crafts and Design, and co-Director of Interactive Agents, the independent production company and R&D think tank.

Donella H. Meadows (1941–2001) was an influential environmental scientist and systems analyst, a teacher, a farmer, and a

prolific writer. She received a MacArthur "Genius" award in 1994 and was nominated for a Pulitzer Prize in 1991.

Lisa Nyberg explores the radical possibilities of pedagogy and performance through processes that involves collective, utopian, transgressive, intersectional and critical practices. In her work, she is addressing cultural and educational canons, by examining the production, position and transmission of knowledge.

Rosa Paardenkooper (ed.) is the Dutch half of *School in Common*, passionate Britney fan, and recreational vegan. She self-organises around notions of commoning, friendship and care through art, workshops, walks, talks, collective cooking and publications.

Emmeli Person is an artist based in Stockholm. Currently co-running the learning program at Index, she researches how preschool children use the concept of reality. Her sculpture-based practice leaks into collective formats, using fiction to undermine semiotic structures.

Lea Porsager is an internationally renowned artist working in several media, inspired by quantum theory, esotericism and feminist theory. She is currently finalizing *the Swedish Memorial for those affected by the Tsunami of 2004*, in Stockholm.

Paul B. Preciado is a philosopher, curator and writer and one of the leading thinkers in the field of gender and sexual politics. He is the author of *Contra-Sexual Manifesto* (2002), *Testo Junkie. Sex, Drugs and Biopolitics* (2008), and *Pornotopia* (2010).

Adam Ringstedt is a psychologist candidate from Uppsala University. He is mainly interested in clinical psychology and especially psychodynamic psychology. Right now, he is very much into mentalization, affect psychology and the relational movement in psychotherapy. This is the first time he participates in an arts project.

Valentina Sansone is a contemporary art writer, independent curator, and Publication Course Leader, International MA in Curating Art, Stockholm University.

School in Common is a nomadic, self-organised school. Combining ideas from critical pedagogy with the core values of commoning, it sets out to create an environment for discussing, learning and being in common.

Carl-Oscar Sjögren is one of the founding members of The non existent Center, an artist driven-group which runs Stållberg Mine, an arena for contemporary art and thought in Ljusnarsberg, a rural municipality in Bergslagen. The arena is an interdisciplinary platform for researching the human existence in a heavily depopulated community.

Elizabeth Stephens & Annie Sprinkle are devoted to pollinating the ecosex movement through art, theory, practice and activism. Since 2004, they've produced numerous performance art works, ecosex symposiums, weddings to natural entities, workshops, ecosex walking tours, and art exhibits. They were artists in documenta14.

Caress. A Candid Approach.

Thanks to the contributors for sharing their thoughts, listening, reading, and having conversations with us during this journey.

Editors: Neuza Faria, Edit Fändly, Marianna Feher, Jenny Gedda, Lucie Gottlieb, Sander Hintzen, Niki Kralli Anell, Alen Ksoll, Rosa Paardenkooper

Editorial board: Robin McGinley, Valentina Sansone

Published by: Department of Culture and Aesthetics at Stockholm University

Graphic design: Aron Kullander-Östling, Stefan Engblom, Kitty Schumacher
Typeface: Adobe Caslon Pro
Edition: Studies in Curating Art III
ISBN: 978-91-7773-544-1
Printing: Publit, Stockholm

Cover image: Sesse Lind / Link Image
Background Images: Unsplash.com;
photo in order of appearance:
Kiki Wang, Neven Krcmarek, Mickey O'neil, Jason Blackeye, Keith Misner, Lionello Delpiccolo, Christoph Gey, Jason Blackeye, Zach Reiner, Scott Rodgerson, Cem-Marvin von Hagen, Jason Blackeye, Joel Filipe, David Clode
Quotes inside front and back covers:
Paul B. Preciado, "L'atelier abandonné", *Liberation*, 26.01.2018, www.liberation.fr/debats/2018/01/26/l-atelier-abandonne_1625483

The sentences on pages 25/45/66/67 are written by the editors.

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Lorsqu'il se termine,

l'amour devient une langue interdite:

chaque mot de son

lexique est un mineur en fugue,

chaque expression, un crime.

– Paul B. Preciado

«L'atelier abandonné»

Libération (2018)

